

The Influence of CHURCH-MUSIC. ✓

A
S E R M O N

Preach'd in the
Cathedral-Church of *Worcester*,

A T T H E
Anniversary Meeting

O F T H E
C H O I R S of *Worcester*,
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Canon of the Church of *Worcester*. K

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E P H. V. 18, 19, 20.

—*Be not drunk with wine, wherein is excess:
but be filled with the Spirit:*

*Speaking to your selves in Psalms, and hymns,
and spiritual songs; singing, and making
melody in your heart to the Lord:*

Giving thanks.—



Short explanation of the words
will shew their scope and inten-
tion. *Be not drunk with wine:*
As *Pagans* are wont to be in
their *Bacchanalian* feasts; pour-
ing out impure hymns to their
drunken *Deitys*: Or, as is usual in the noisy
and intemperate meetings of disorderly per-
sons.

Wine, wherein is excess. In which it is so
easy and common to exceed a due *measure*; and
to be transported into luxury, and immodesty.

A 2

But

But be filled with the Spirit *. In opposition to the brutal rites of such a *false* religion, and the dissolute morals of such *sensual* men; whenever you *Christians* are disposed to *chearfulness*, let your thirst, your mirth, your fulness and inebriation, be of a *Spiritual* nature. *Be filled with the Spirit*; whereof you cannot have too much; and which will never produce any inordinate effects.

Speaking to your selves in Psalms, and hymns, and spiritual songs. Without applying a precise and distinct sense to each of these terms; the *Apostle* may understand in general the *Poetical* composures of *Scripture*; called *Psalms*, because set to *instruments* of music; *Hymns*, because celebrating the *praises* of God; and *spiritual Songs*, because dictated by the Holy *Spirit*: such as the book of *Psalms*, the several *Hymns* of *Moses*, *Deborah*, *Hannah*, &c. In the *Old Testament*; and in the *New*, those of the *B. Virgin*, *Zacharias*, and old *Simeon*: As well as those extemporary musical strains under a divine impulse, usual in the primitive times; which St. *Paul* calls *singing with the Spirit* (a).

Speaking

* *Ἐν πνεύματι* —

* Οὐδὲν θνητὸν ἔχουσα, ὅλη θεόθεν μεμψύσται.

* Ἀρμονίαν αὐχεῖ γὰρ, ὑφ' ἧ πέλε σῶμα βρότειον.

Zoroastr. Oracul.

(a) See Grot. in Matt. xxvi. 30.

Lightfoot. Vol. 2. pag.

Speaking these *to your selves*: i. e. *among* your (b) selves, in your *publick* meetings and assemblies: or *to each other* (c), alternately, in an *Antiphonal* manner. So provoking, and striving as it were to outvie one another: whereby the holy flame is mutually stirred up; and catcheth from mouth to mouth, from heart to heart.

Singing and making melody (d). The first word properly signifys in the original *Singing*, and the latter *playing on an instrument*: or singing *to* an instrument.

In your heart: or (e) *with* your heart: the *outward* act being accompanied with the *intention* and devotion of the mind; that there may be a joint *harmony* of tongue, hand, and heart.

To the Lord: as the only proper *Object* of religious worship and source of religious joy.

Giving thanks. Praises and thanksgivings being the proper *subject* of religious music.

From the passage thus explain'd ariseth an *Apostolical sanction* of the following *proposition*;

(b) Inter vos mutuò. Bez. In publico coetu fidelium. Zanch. Græcâ phrasi significatur allocutio mutua.—videtur autem significari modus alternatim canendi. Estius in loc.

(c) ἑαυτοῖς. So in this same *Epist.* iv: 32. Χαρίζομενοι ἑαυτοῖς, forgiving one another.

(d) ᾄδοντες καὶ ψάλλοντες. ᾄδιν est canere sed linguâ tantum & voce. ψάλλεσθαι & ψάλλειν significat adhibito etiam musico instrumento ludere & canere. Zanch. in loc.

(e) Ἐν τῇ καρδίᾳ. So πληροῦσθε ἐν πνεύματι, be filled with the Spirit. ver. 18.

sition ; namely. ‘ That *music*, both vocal and
 ‘ instrumental, sounding *out* the praises of *God*
 ‘ especially in the inspir’d hymns of Holy *Scripture*,
 ‘ is a proper part of the publick worship
 ‘ of *Christians*. Or, in other words, that *Choir-*
 ‘ *service* is not only lawful, but useful. ”

In the Jewish State *Prophets*, with *David*
 at their head, form’d a *religious Society* for it’s
 advancement ; and introduced all the variety
 of *voices, and musical instruments of God*, with
 great pomp into the *Tabernacle*. Whence it
 was transferred into the magnificence of *Solo-*
mon’s Temple ; and animated their religion till
 the *Captivity*, when the *songs of Sion* ceased,
 and the *harps* were *hanged upon the willows*.
 With their *Restoration* it return’d, took it’s place
 in the house of *God* ; and was *silenc’d* only at
 the destruction of the *Temple*.

Now were *religious music*, as some object, a
Jewish ceremony to be abolished by *Christianity* ;
 St. *Paul* would scarce have recommended it to
Christians ; and under the very *names and terms*,
 which the *Temple-music* went by ; and at the
 very *time*, when it was so well *known*, and so
 constantly *us’d*. Nor should we have heard of
 Christians then *singing with the Spirit, and*
singing with the understanding also.

’Tis true indeed that the infant state of the
 primitive times would not allow of *music* in
 that *degree*, which it afterwards gained : and
 which could only be the product of the peace
 and

and prosperity of the *Gospel*. And sure we are it will bear a part in the *Church Triumphant*, when *Christianity* shall be exalted to it's highest pitch.

The *Jews* have a tradition of extraordinary music at their future *conversion*: when, as the *Prophet* figuratively speaks of *Jerusalem restored* (f), *all her streets shall say Hallelujah*. But we have a more sure word of *Prophecy* in the *Revelation* of *St. John*: where *music and singing* are the constant attendants on the encrease and advancement of *Christ's kingdom*. Particularly after the *sealing of the 144000 of all the Tribes of the children of Israel* (g), there is *heard from heaven the voice of harpers harping with their harps*. The *Apostle* expresseth the thing by three words of the same sound and signification, as delighting to dwell upon the repetition (h), of *harpers harping upon their harps*. And (ch. xv. 2.) at the *fall of Anti-Christianism*, contemporary with the *Jew's conversion*, those who had gotten the *victory over the beast*, are represented with the *harpes of God, and singing the song of Moses, and the song of the Lamb*. The *Lamb, Legislator of the New Testament*, has his *song*, as well as *Moses*.

And

(f) *Tob. xiii. 18.*

(g) *Rev. xiv. 1—2. comp. Ch. 7. 4.*

(h) An exact translation of the original, *καταρπάζων καὶ αἰσίζων ἐν ταῖς καὶ ἀραιῇς αὐτῶν.*

And altho' it may be objected, that the *Apocalyptic harps and songs in heaven* are not *real and material*, but only *emblems and symbols* of future spiritual joy, (which I contest not at present) yet 'tis hardly credible, that the state of the *Church in it's purity and glory* should be *represented* by any thing *unlawful* in it's *present* condition.

All the objections therefore against *Church-music* seem only to amount to a proof,—that the force of *prejudice* is very strong:—or, that the *texture and organs* of some bodys are not *delicate* enough to *feel* the powers of it.

And here a *masterly hand* might *describe* the *excellencys* of *music in general*, and *paint* all it's *vertues* in the most lively and glowing *colours*. He might introduce her into the number of *Liberal Sciences*, with *Persuasion* in her countenance; and a *magnet*, to attract even a heart of *iron*, in her hand: Or place her next to her *Sister Poetry*, with *Antient Time* consecrating both to the service of the *Gods*.—She might sit as a *Queen*, commanding all the *passions and affections*; *setting up* one, and *putting down* another. *Here* quelling the rage of an *angry King* (i); his tumours subsiding, nerves relaxing, and *spear* falling out of his hand. *There* raising the drooping spirits of a
discon-

(i) 1 Sam. xvi. 23.

discontented Prophet ; (k) and sending a *min-
strel* to elevate his Soul, and prepare it for a
prophetical inspiration.—She might sit as a
Goddeſs, commanding the moſt black and ſtub-
born *difeaſes of mind and body* to quit their
hold of the *poſſeſſed*, and to fly before her *all-
healing hand*.—He might draw about her the
whole *brute creation*, even *the lion and the
lamb together*, liſtening attentively to *the voice
of the Charmer*, and wanting the *ſhape* only
of *rational* beings.—Nay he might make *things
without life or ſenſe* to be affected by her in-
fluence ; and (if *ſound* and *motion* could be
painted) *one* instrument of *muſic* ſhould *move
and murmur*, at her touching the ſtrings of *a-
nother*.

In plainer terms, it has always been allowed
the *Prerogative of muſic* to govern the *paſſions* ;
to ſtrike upon all the *ſtrings and movements*
of the Soul ; to *ſearch the reins, and the heart* ;
raiſe or ſink it, make it glad or ſorrowful, di-
late or contract it. For this reaſon it enter'd
antiently into the compoſition of the *pureſt
Philoſophy* ; as an eſſential part, and efficaci-
ous to ſooth and alluage every *turbulent* mo-
tion ; to form the manners, moderate the af-
fections, and call them down to *temper, and
order*. And on the ſame account it may claim

B

admittance

(k) 2 *King.* iii. 15.

admittance into the most *undefil'd Religion*; and exert it's *power* and *vertue*, in sweetning the *bitterness* of our spirits; correcting the *Sourness* of our humours; dispersing our sluggish and *melancholy* fumes; composing our tumultuous appetites and passions; taming the wild *beast*, and charming down the venomous *Serpent*, *within us*. Seeing *God* has originally impressed such a powerful influence on the *nature of sound*; why should his *own worship* alone be *excepted* from the *benefit*? And in truth it is *not* excepted: but *Church-music* in *particular* justly lifts up it's head, and demands the *preference*, above all other.

As *words* give *life and being* to our *thoughts*; so an *elegant* manner of *expression* gives *ornament and beauty* to our *words*; and a *musical accent* adds a further *grace* to an *elegant expression*. Nor is any thing more agreeable to the mind, than the finest *sentiment*, clothed in the most beautiful *language*, and conveyed to the understanding through the channel of the most melodious *sound*. *Church-music* then must always have the *pre-eminence*, being possessed of all these advantages: as our *Anthems* and *Hymns* are taken from *Scripture*, that inexhaustible *treasury* of all the *riches* of language; and principally from the *Old Testament*; which pours out all the *beauty*, and *strength*, and *magnificence*, that can possibly arise both from
senti-

sentiment and expression. We see in it, sometimes such a masculine *vigour*, sometimes such an inexpressible *Sweetness*; such lively *figures*; such warm, and pathetic, and sublime *images*; in a word, such *inimitable eloquence*; that all human compositions must *bow* to it's majesty, and *every tongue confess* it's glory.

And so far *Church-music* availeth to bring the highest pleasure to the imagination, and life to the *passions*. But to give it the honour which is due, we must take it in a *higher key*; and consider it as tending to *improve* our *vertue*, as well as *entertain* our *fancy*; to *purify*, as well as *gladden*, the *heart*; to *kindle devotion*, as well as *inflame* the *affections*. Now to evince the subserviency of *Church-music* to this end, consider only the *subject-matter* of it, namely the *poetical* parts of *Holy Scripture*; which may be reduced to these *three* heads,

Moral *precepts*, and *motives* to a good life,
Prayer, and
Praise.

One, or other, of which will be found *substantial* to *all* sorts of persons, *all* conditions and circumstances of life.

Are *precepts* and *motives* to be inculcated for the instruction of *manners*? There are *even* and *sedate*, *solemn* and *affecting* notes; *proper* to excite men to *soberness* and *piety*; and adapted to that *serious* and compos'd temper, in which disciples should learn their duty. Here-

by vertue is rendred *amiable*, and doctrine becomes *sweet as honey to the throat* by the insinuating *vehicle of music*.

Do we desire to open our afflicted minds in *prayer*? There is a *slow, deep, and melancholy* sound; *natural* to a petitioner under want, sorrow, and distress: Such as is able to *express* his condition, as well as *sooth* and *relieve* it. He, * *who giveth songs in the night*, hath fitted *some* to the most *gloomy* hours.

Are we to exercise the pleasant duty of *praise* and *thanksgiving*? Here it is that *music triumphs*, and is in full glory. Now it *intends* all the *nerves*, and calls forth the most exalted strains; such as flow from the generous principles of *gratitude, honour, and love*: such as are due to *protection, deliverance, and prosperity*: and are fit to celebrate the divine *goodness* and *greatness*, when *we praise thee, O God; and acknowledge thee to be the Lord*.

For this end *Prophets* compos'd *hymns*, and *Kings* strung their *harps*. For this *the Sweet-singer of Israel* raised up his *glory*, and commanded his *lute and harp* to *awake*. For this he ordain'd the *Choir-service* for the *Temple*; appointed the *courses of the singers*; and set apart 4000 *Levites to praise the Lord with instruments* (1). Than which Institution we can conceive nothing more *noble*, or more likely

* Job. xxxv. 10.

(1) 1 Chron. xxiii. 5.

ly to have a strong *effect* upon the hearers: if we may form a judgment from the *incomparable beauty* of the *songs* in the original; the great number of *voices*, and variety of *instruments*; or the *character* of such as *found out musical tunes*, who were the *glory of their times* (m).

All *latter* productions therefore must give place, and stand at awful distance. *Modern* performers know nothing of the *Theory* of their *music*; their *airs* and *tunes*; the *measure* and *numbers* of their *Poetry*; or even the *accents* and *pronuntiation* of their *language*; have no *inspir'd Princes* and *Prophets* for *Composers*; and see not their *Psalms* and *hymns* in their *native lustre*, but *tarnish'd* with the hands of *Translators*. There is however no doubt but our *present Church-music* has it's share and due *proportion* of *influence* and *use*. Especially

1st. When it is *plain* and *intelligible*. The Principal reason given by learned men (n) for the great *efficacy* of the *music* of the *Antients*, is it's *plainness* and *simplicity*; without that *mixture of parts* so frequent in *modern* compositions. So that notwithstanding the great variety of *voices*, attended likewise with variety of *instruments*; yet as they all sung the *same* words at the *same* time (o), they were easily
under-

(m) *Ecclus.* xliv. 5.--7.

(n) See Dr. Wallis. *Philos. Transact.* N^o. 243.

(o) 2 *Chron.* v. 13. The trumpeters and singers were as one, to make one sound to be heard.

understood by the audience, and drew the passions with *united* force. Whereas in *compound-ed music*, consisting of several *parts*, where *different* words are sung at *one* and the *same* time, a common auditor is distracted, and the *sense* overwhelm'd and stifled in the *sound*: no *particular passion* is mov'd; nor consequently *devotion* rais'd. I easily believe that *such* compositions will please a delicate and critical *ear*; but then 'tis the *music* that charms, and not the *devotion*: and in the most skilful the pleasure of *that* will be apt to steal away the heart from attending to the *words*. Be the *melody* ever so *fine*, our *attention* to the *sense* is pull'd in pieces; and we have the same *confus'd* notion, as when *four* or *five* persons are talking eagerly at *once*; all interrupting one another.

And as the whole *consort* should be *intelligible*, so also each *particular voice*; endeavouring to pronounce every word and syllable *articulately and distinctly* (p). I presume men *sing*, especially in the *Church*, with the same design that they *speak*. i. e. to be *understood*. And therefore clearness and *perspicuity* will always be an excellency in *singing*, as in *speaking*: for the want of which no accomplishment can *atone*. Unless, according to St. *Paul*, I
sing

(p) Quanta verò veterum diligentia in proferendis in cantu singulis fuerit syllabis, si quis scire desideret, adeat is cum alios, tum præcipuè Dionysium Halicarnassensem in Rhetoricis; &c. *Is. Voss. de Poem. cant. pag. 127--*

sing with the understanding, i. e. so as to be understood; and give an *articulate* distinction to the *sound*; there can be no such thing as *edification*: if *any* kind of *devotion* is raised, 'tis that which hath *ignorance* for it's *mother*; and a sort of *Popery* is brought even into *music*.

And seeing I have mention'd *Popery*;—give me leave to observe with pleasure, from the divine blessing upon our *present happy Establishment*, what assured hopes we have,—on the one side, that the *Lord's songs* will no more be *banned the Temple*; nor your *harps hanged up on the willows*, as useless and unseasonable:—and on the other, that *his songs* shall never be perform'd in an *unknown* tongue; nor your *harps* strung to *Saints and Angels*: and at the *hearing of all kind of music we fall down at the foot of the King of Babylon's image*.

2ly. Our *Church-music* will have it's due influence, when it is *proper* and *natural*: by making the *sound expressive* of the *Sense*; and the *notes* correspondent with the *nature* of the Subject (q). There is a certain *manner* proper and peculiar to every sort of *matter*; a *sound adapted* to each particular *sentiment* and *passion* of

(q) *Tull. de Oratore. lib. 3. §. 57.* Omnis enim motus animi suum quendam a naturâ habet vultum, & sonum, & gestum: totumq; corpus hominis; & ejus omnis vultus, omnesq; voces, ut nervi in fidibus, ita sonant, ut a motu animi quoq; sunt pulsæ. Nam voces ut chordæ sunt intentæ, quæ ad quemq; tactum respondeant, acuta, gravis, cita, tarda, magna, parva, &c.

of the mind: and all *affections* will be *excited* in others, according as they are well, or ill, *express'd*. The great *art* then of a *Composer* is to follow and imitate *nature*: to make the *airs* of his *music* put on a *likeness* to his *subject*, and *act* every passion that the audience ought to *feel*. Which is not so easily done in *plain speech*, and common pronuntiation.

For instance. *When Israel came out of Egypt, the Sea saw that, and fled; Jordan was driven back.*

The very *notes* and *numbers* are in a sort of consternation; they fly precipitate, and are hurry'd, like the *waters*.

In that noble description of a *Tempest* (Ps. cvii. 27.) where *the stormy wind ariseth, and lifteth up the waves*, and the mariners are *carry'd up to the heaven*: the *numbers* rise with the storm, mount with the waves, and are *carry'd up* with the ship. When *they go down again into the deep*, the *notes* are *there* also. At length, when *God maketh the storm to cease, so that the waves thereof are still*; the *music* is *becalm'd* and *hush'd* with the *tempest*; and there is *silence* in the very *sound*.

Awake up my glory, awake lute and harp —requires *measures*, that are *sprightly* and *active*. On the contrary, the *voice* is lull'd into a *slumber*, and the *Organ* almost falls *asleep* in the request, *that we sleep not in death*.

Let God arise, and let his enemies be scattered,—and flee before him; the numbers also shall be upon the stretch, and involved in the flight. Let them be driven away, like as the smoke vanisheth; the sound likewise decreaseth and goes off, like smoke.

If the Lord send forth his lightnings, and tear them; the notes are quick and piercing, and flash, like lightning.—If the Lord also thunder out of heaven; They can grumble, and rowl, and shake the place, like thunder.—If the solid earth is moved and trembles at the presence of God; the Choir feels the earthquake, is moved and shakes withal.

And as music thus imitates the ways and works of nature, so likewise the several affections, appetites, and passions of the mind; all the situations, postures and complexions of the soul.

It feels a load, and moves heavily, when thine indignation lieth hard upon me.

It can mourn, and sink to the bottom of the scale, when we call upon him out of the deep.

It can move majestically grave and slow at a funeral, and add an awfulness to the solemnity of death. Can be languid and fading, when he maketh our beauty to consume away. When our time passeth away as a shadow; it can give a light, small voice, flitting and skimming along, like a shadow.

It can represent *wrath* in a *vehement* and *hasty manner* ; *confusion* and inward disturbance in *broken accents* ; *difficulties* and *perplexities* in *rugged, embarrassed, and entangled numbers* : can *tremble* and *shudder*, when *fearfulness and dread* are *fallen upon me* ; and in a *lamenting querulous tone* *complain, complain unto my God*.

It can pay *adoration* in a *prostrate posture* ; and with the *four and twenty elders*, *fall down, down, down, before the throne*.

With all *slowness*, *humility*, and *lowliness*, it can *supplicate* for *pardon and mercy* ; *O Lord, I beseech thee, deliver my soul*.—*O visit me with thy salvation*.----*O Lord, heal me, heal me, for my bones are vexed*.

Not so, but *quick* and *brisk* is the *mood*, as soon as *thou makest us to hear of joy and gladness* ; a *rapidity* and *sprightliness* carry away the *numbers*, and the *airs* move *swiftly*, In the *voice of praise and thanksgiving* ; —when we *sing merrily unto God our strength* ; —and he hath *deliver'd our soul from death*. Again :

Are *plenty* and *prosperity*, and the *goodness* of the *Lord* to be described ? The *fullest*, the *smoothest*, the *most diffusive notes* are at hand ; and the *numbers* flow like the *divine bounty*. Whether, *Peace be within thy walls, and plenteousness within thy palaces* :

Or,

Or, *the mountains also shall bring peace :*
 Or, *our garners be full and plenteous.* Once
 more ;

When you are to sing the eternal joys of
 heaven ; ‘ *That I may see the felicity of thy*
‘ *chosen, &c.* ’ the tune partakes of the very
nature, the sweetness and gladness, of the
place——Thou shalt shew me the path of
life : In thy presence is the fulness of joy,
and at thy right hand there is pleasure for e-
vermore. How do the *melting* strains of the
path of life run, and mingle with the *ani-*
mal spirits ? the fulness of joy trickle in
the veins ? and pleasure for evermore glide
sweetly through all the channels of the bo-
dy ? The soul it self hath a desire, and a long-
ing, to follow up to heaven, whither the
sound calls.

But what *strains* can you find *equal* to the
 Majesty of the *Godhead ?* and how *faint*
 must be every attempt to *express the noble*
acts of the Lord, and shew forth all his praise ?
 Can any *music* be *bright* and *florid* enough,
 when he is *become exceeding glorious, and*
clothed with majesty and honour ? Can any
fighths be *lofty* enough, when he *rideth up-*
on the heavens, and maketh the clouds his
chariot ? How can any *notes* *swell* to his
greatness ? or any *voice* be *strong* enough
 for his *power ?* What *breath* can *hold out,*

or what *time* be proportion'd, to resemble his *eternity*? What *sound* can *undulate*, and *expand* it self, conformably to his *immensity*? Or what *strokes* reach a *likeness* of his *omniscience*, and his *providence*; — though we traverse every *string* and *pipe*; though we follow and pursue them through the utmost *range* and *extent* of the *science*? In short, all his *Attributes* bid defiance to our *art*. No heart can think upon them *worthily*. And unless we could be *caught up into the third heaven*; and steal a sound more than *human*; we may *speak much*, and rise high, and yet *fall infinitely short*.

This then being the *excellence*, and (if I may so speak) the *Rhetoric* of *music*, and requisite in order to its due *influence*, that it express all things *properly and naturally*, and tincture each *sound* with a resemblance of the *sense*; and that the several *changes* in the *notes*, have their foundation in *reason*: You see what is expected in a *Composer*. 'Tis not enough to *proportion sound to time*, or know the *properties of concords and discords*: but he must have an insight into the *works of nature*, and the *turns and passions and powers* of the *soul*. He must have a true *taste* of the *scripture-style*; and at least *some idea* of the *incomprehensible Perfections* of the *Deity*. And be able to *paint* every subject in it's *distinguishing character*, and *colour*.

From

From this head of *natural* and *proper*, you will readily collect the *injudiciousness*, the *uncomeliness*, of introducing *fluttering and light airs*, into the *Temple*; which befit not the *seriousness* of religion, nor the *decency* of *God's House*. We need not *invert sacrilege*; and incur the guilt of *robbing the Playhouse*, only to dress up the *Spouse of Christ* in the *attire* of a *harlot*.

One thing more occurs, and that is concerning *immoderate and unseasonable repetition*. Indeed *some* repetition is proper both to *poetic diction*, and *musical performances*. But a *profuseness* of it, especially where the sense does not require a remarkable *emphasis*, is apt to *cloy* and *tire the ear*, as well as *enervate* the force of the *expression*. Nor should we choose to *dwell long* upon words of *little moment*; be tedious in *quavering* out an *insignificant particle*; or *strain* with all the *flexions* and *windings* of the voice, for the sake of a *sounding syllable*, or *vowel* that *fills* the mouth, when perhaps there is a *poorness* and *vacuity* in the *sense*.
(r) 'Tis *barbarous* to *torture* and *stretch* words
of

(r) Illud verò risu imprimis dignum, quod integra sæpè vocabula velut cantu indigna, & magnâ sui parte truncata, raptim adeo provolvant seu præcipitent potiùs: ubi verò longa aliqua vocalis, & præcipuè A vel O, occurrat, tum demum cum exultatione buccas inflent, tum vocem in mirificos destringant gyros,

of a very *innocent* meaning ; and *ridiculous* to be *warbling out a melodious nothing*. But these are matters lodg'd in the *Composer's* breast. And if there *must* be *repetition*, and dwelling *long* upon the *same* word, or sentence ; his judgment will *limit* it to passages of the greatest *energy*, *significancy*, and *importance*. As when, upon the request, O LORD, GRANT THE KING A LONG LIFE, the whole *Choir* engage, one after another ; *So will I evermore give thanks*. Or when G O D's *mercy endureth for ever* ; or, *there is no end, no end of his greatness*.

But I am straying insensibly beyond the bounds of my *knowledge* ; and forget who it is, that has neither *skill*, nor *ear*, nor *hand*, nor *voice* ; that is ignorant of the first *elements* and *Alphabet* of *music* : and by consequence *absurdly* undertakes to speak it's *praises*, to describe it's *qualities* ; and especially to *direct* those, who are *masters in Israel*. But you will allow me a word or two of *things within my measure*, and belonging to my *Province* ; tending however to promote *religious harmony* : and to inculcate

ros, cum vocis flexionibus simul quoq; oculos, cervicem, totum deniq; torquentes corpus. Qui istiusmodi delectantur cantibus, nihil mirum si concinnioris Musicæ nullâ afficiuntur voluptate. *Is. Voss. de Poem. cant. p. 33. vide etiam pag. 126—*

culcate upon those, who are *instructed in the Lord's song*, a regular demeanour; both *within* the walls of the *Temple*, and *without*.

Within the Temple.

1st. Justly may be expected what the *text* calls the *melody of the heart*; an inward fervency and intention agreeing and consenting to the words of the mouth. You cannot sing *to the Lord*, unless under a true sense of devotion you *feel* the warmth of what you *utter*; unless the *melody*, which *plays* about the *door of the lips*, have it's *lodging* at the bottom of the *heart*; and your *Psalms* and *hymns* be the language of the *soul* and *thought*. Without this qualification the most *piercing sound* will *move* nothing but the *air*, and there *dye away*: it can never *go up into God's presence*, and *enter into his ears*.

2^{dly}, May be expected an *harmony* of *all* the *parts* of *divine worship*: that *agreeable uniformity*, which carries a *spirit of devotion* through the whole *Office*, and several *branches* of the *Service*, the *Lessons*, *Prayers*, and *Thanksgivings*: whereby your *warm* and *rapturous strains* are not immediately succeeded by the dangerous *symptom* of a *cold fit*. For consider, that you *profess Christianity*

anity as well as *music*; that *music* is not the *whole* of *God's* service, nor yet the *principal part*. Therefore *all* our care and intention must not centre in that, to the neglect of any other portion of the *Liturgy*. But we must give due *attention*, and make proper *responses*, to each part of the *Service*; and not think that after performing our *task* in a *Hymn* or *Anthem*, we are to *lye by*, like *mechanical instruments*; and to remain as *unmov'd*, as *silent*, and as *senseless*, as a *string* that is not *touch'd*.

3dly, It may be expected that *music* be confin'd to it's own *sphere*; and not allow'd to *disturb* and *interrupt* any other article of *religious worship*. It can pretend to be *useful* and *valuable*, only when it *heightens devotion*, and is subservient to the *spirit of religion*. And therefore it should cause as little *disturbance* as possible in the *congregation*, by *disputes*, *orders*, *messages*, &c. Accordingly proper *measures* should be concerted *before-hand*, to prevent such inconveniencies. Because there can be no greater *violation* of *harmony* and *order*, than when *music*, which is a *servant* to *Religion*, to *help* and *assist* it, assumes the authority of a *mistress* to *command* and *controul* it; rudely to *break in* upon it, and even to *murder* and *destroy* it.

Without

Without the Temple,

1st, Should be maintain'd the same *chastity* of *vocal* and *instrumental* music, as *within*. *Music* is a *two-edged Sword*; capable, as of *quelling* the *rebel passions*, so of giving a *mortal* wound to *vertue* and *religion*: and therefore should always be in a *sober* hand.—*Quick* and *powerful*, and penetrating the minutest parts of the *body*, and inmost recesses of the *spirit*, when employed under the *banners* of *religion*: but likewise *searching*, and irritating every evil thought, and *intention of the heart*, when *debauch'd* into the *service* of *immorality* and *profaneness*. What ought to *kindle* a *devout* affection, may *blow up* every evil desire into a *flame*; may be the *fuel* and *incentive* of *vice*. And so, by a wrong *application*, instead of *curing*, it will add *venom* to, the *Serpent's* sting.

Not that all *music*, but what is *spiritual* and *religious*, is *unlawful*: or that it should be confin'd to a *Church*, or a *Cloyster*. No: it has a liberty to appear in *Public*, and divert the world with its *innocence* and *cheerfulness*: may be present at

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the

the gaiety of an *Assembly*, or enliven a *banquet of wine*. But better our *right hand forget her cunning*, than we should *prostitute* her to *irreligious* company, and make her become a *harlot* to *intemperance* and *immodesty*. Better our *tongue cleave to the roof of our mouth*, than *spiritual songs* should be chang'd into those of a directly *contrary nature*; and *holy David* be once more turn'd out of his *Kingdom* for that inveigling, *beautiful Traitor, Absalom*. Even an *Organ* consecrated to the *Temple-service*, if employed in *drunken and obscene catches*, would it not be profan'd? How much more those that are *rational instruments* of *religious worship*, should they become *men of unclean lips*, after being so often *touched* with the *fire of the Seraphim*?

2dly. I would recommend the constant *harmony* and *concinnity* of a *good life*:
(s) a *consistency* of manners and behaviour;
the

(s) *Senec. Epist. 88. Ad musicum transeo. Doces me quomodo inter se acutæ ac graves voces consonent, quomodo nervorum disparem reddentium sonum fiat concordia. Fac potius, quomodo animus secum meus consonet, nec consilia mea discrepent. Monstras mihi qui sint modi*
flexibiles;

the *consent* of all our powers and faculties ; a conduct at *unity with it self*, and *connecting* all the *parts* of our duty. For this is *lovely* : for this is *heavenly*. Whereas nothing can be more *harsh* and *jarring*, than the *discord* of a bad life ; a *dissonancy* with the laws and voice of Heaven ; a *disagreement* with our selves, our neighbour, or our God. An *incongruity* so much more to be avoided, as it is of more *fatal* consequence, than any thing *unharmonious* in sound. If *Church-music* has any *true* influence, it will be *permanent* and *consistent*. And the *objections* against it will come with *force*, where-ever it has no power over those, who *understand* and *profess* it. At best it will be deem'd only an *artificial* help, to *kindle de-*

febiles : Monstra potius, quomodo inter adversa non emit-
tam flebilem vocem.

Tull. Offic. lib. 1. cap. 40, 41. Quæ autem parva videntur
esse delicta, neq; a multis intelligi possunt, ab iis est dili-
gentius declinandum : ut in fidibus, aut in tibiis, quamvis
paullum discrepent, tamen id a sciente animadverti solet ;
sic videndum in vitâ, ne fortè quid discrepet ; vel multo e-
tiam magis, quo major & melior actionum, quàm sonorum,
concentus est, &c.

votion for an *hour*, and then let it *expire* ; to *raise the spirits* of religion, that they may afterwards *sink* the lower ; should any, who are elevated in a *Choir*, degenerate *abroad*.

You know that *every thing is illustrated by it's contrary* : and therefore to *censure* what would be *amiss* is *praising* them that do *well* ; and consequently doing *justice* to this *united Society*. For,

Whereas the *principal* intention of your *Anniversary Meeting* is the *improvement of Church-music* ; you have taught *music* to know it's *original* and most noble use, to celebrate and magnify the *Creator* of heaven and earth. You are convinced, that *one song in his courts is better than a thousand* ; and how consonant it is to reason, that since *God* has *given* you a *tongue*, you should *praise him therewith* ; and make his *holy Temple* *resound*, make heaven and earth *ring* with his glory.

Whereas another end of your coming together is the *promotion of brotherly-kindness and friendship* ; you shew forth the
inti-

intimate nature, and *extensive* benefit, of *harmony* : which is the *bond* of all *Society*, and *holds* together the *Universe*, which it *form'd* in the beginning. And if you can so twist your *three-fold cord*, that it shall not be *broken* ; if you can promote a *Christian* concord, and *unity* of affections, among persons of *different* opinions, and *distant* habitations ; and can make an agreeable *mixture* and composition of *love* and *sweetness* : this seems the *natural result* of your *art*, which reconciles the most *distant* sounds, the *highest* and the *lowest notes* ; makes harmony out of *contraries*, and *music* out of *discords*.

Whereas you have appointed a charitable *collection* for the *fatherless*, you enable us, in a double sense, to *shew mercy with cheerfulness*, and experience the *force* of *music* in the most *momentous* instance ; that what has power over *all* the passions, may not fail to move the *best* of them, the kindly, the soft and tender ones of *pity* and *compassion*. Whereby you have deliver'd your *consort* from the imputation of *sounding brass*, and a *tinkling cymbal* ; mere noise, and empty sound ; because attended with such a substantial *charity* :

charity : a *charity*, which will be *music* to the ears of the orphan, and make the widow's heart to sing for joy. And you have prevented any objection from the words of the Prophet Amos (vi. 5.) *They chant to the sound of the viol, — and invent to themselves instruments of music, like David : but they are not griev'd for the afflictions of Joseph.* For because of the afflictions of *Joseph* you are employing the voice of *music* in opening and enlarging the heart : bidding it inspire sentiments of generosity and humanity ; operate upon the seat of mercy, and try the soundings of our bowels. 'Tis not a more elegant than affectionate comparison, whereby the Prophet expresseth how sensibly he felt the calamities of the Moabites. *My bowels shall sound like an harp for Moab, and mine inward parts for Kir-hares (t).* Moab's Calamities had wound him

(t) Isa. xvi. 11. Philo (pag. 517.) says of a Prophet, *ἐργαζόμενον Θεὸς ἐστὶν ἡχοῦν, κρούμενον καὶ πληττόμενον ἀοράτως ὑπ' αὐτοῦ.*

Star. 2 Sylv. I. 12. — Stat pectore demens

Luctus, & admoto latrant præcordia tactu.

An imitation of Homer. *Κραδίη δὲ οἱ ἔνδον ὕλακται.*

him up, like the *strings* of some *musical instrument*, to the highest *pitch*; by *sympathy* they *struck* upon his *fibres* and *intestines*; and his *bowels*, as it were a *unison*, *mov'd*, and *trembled*, and *twanged*, because *the hand of God had touch'd* his neighbour. This *natural* call and propensity to relieve the necessities of others, this *sympathetic* restlessness and uneasiness at their condition, will I trust be the *Advocate* of the *fatherless*; the *friendless*; and plead even for a *liberal* and *bountiful* hand: suggesting, that our *selves* also are *in the body*; equally *subject* to wants, and actually, in some measure *under* them: seeing the *rich*, as well as the *poor*, is but a *beggar* at the *gates of heaven*; both from their *native earth* must implore the *conveniences* and *necessaries* of life, and hang upon the *common Father* for *daily bread*.

To conclude,

You remember *God's* complaint against the *Jews* to the *Prophet Ezekiel*; *Lo! thou art unto them as a very lovely song*
of

of one that hath a pleasant voice, and can play well on an instrument; for they hear thy words, but will not do them (u). They praised the *sweetness* of his *Prophetic lays*; but regarded not the *goodness* of his *advice*. The *ear* was delighted, but the *heart* untouched. Or if a *tingling* and *modulation* follow'd them a little, not instantly to be shaken off: it was drown'd by the first *tide* of *business*, or *pleasure*. They heard his words: but would not do them.

But my words, as they have no pretence to the *sweetness* of *music*; so I would hope they will bear no *likeness* in the *transient effect*; nor you be represented by such *forgetful hearers*: But that what is *honestly* intended will produce something *lasting*, to your *own*, and your *Neighbour's* advantage: and that you will have the *prudence* to pra-
etise

(u) Ch. xxxiii. 32. Maxim. Tyr. Serm. 37. Γέγονε τοῦτον τὸ χρέμα οἷοι αὐλήματα, ἢ καθαρίσματα: ——— ἐπαινεῖσι πάντες, μιμνῆται δὲ ἑδείς.

thife what you have had the *patience* to hear.

So shall *no evil approach to hurt you*: or be able to stand against the *confederate* strength of your *charity*, your *praises*, your *prayers*, and your *lives*. But the grateful *Symphony*,——of your *charity*, *going up for a memorial before God*,——(w) of your *harps*, the *symbols of praise*,——of the *golden vials full of odours*, which are the *prayers of the Saints*,——and all *consecrated by a life of holiness*,——will prove *efficacious* to keep the face of *heaven clear* and serene; and *dispell* every black *cloud*, that may at any time hang over our heads: will have the *virtue* to *purifie* a tainted and infected *air*, *chase* away every *pestilential* blast, and *drive* to distance every *spirit*, and *agent*, of *darkness*: will prevail with *God* to *encline his ear*, and grant a continuance of that *voice of joy and health*, which is in the *dwellings of the righteous*; and finally, to make even the last

E *trumpet*

(w) Aet. x. 4. Rev. v. 8.

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*trumpet a joyful sound, and after being
your strength and your song, to become at
so your salvation.*



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